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| RESEARCH ARTICLE

## Common Stumbling Blocks Encountered Throughout the Arabic-English Translation Journey

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| ABSTRACT

In the realm of translation, it is highly recognized that the rendition process from Arabic to English poses numerous stumbling blocks that impede the smooth transfer of meaning and cultural nuances from the source text into its target version. Accordingly, this study delves into the common challenges encountered during the previously mentioned translation journey, exploring the main factors that contribute to the complexity of the task. By identifying these stumbling blocks, the research sheds light on the intricacies of translating between these two languages and aims to transcend communication obstacles and reduce misunderstandings between the source and target settings. For this reason, a comparative analysis of Arabic and English has been adopted to find out these languages' differences and implications for translation, thereby providing a clear vision of how to reproduce the original accurately in the target language. This method involves systematically comparing translations of texts from Arabic to English to uncover the specific issues that arise during the translation process, leading to the adoption of effective strategies. Ultimately, this paper reveals that the comparative analysis method adopted is highly beneficial in understanding the discussed issue. Findings offer valuable insights for enhancing translation accuracy and effectiveness, bridging the gap between the two languages, and fostering better cross-cultural communication. It is evident that the Arabic-English translation journey is a challenging endeavor that necessitates considerable effort and expertise. It shows that successful translators have to be very selective in the choices they make regarding language, strategies, and source text categorization to translate with great respect and transparency.

| KEYWORDS

Comparative analysis, cross-cultural communication, *stumbling blocks*, translation accuracy, effective strategies

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### 1. Introduction

Translation is somehow an interlingual process in which languages are involved in association with their religious, cultural, political, etc... aspects. It is no longer a simple linguistic transfer of meanings from the source language text into the recipient language. Linguistic skills are not enough to create a well-organized, meaningful version of a particular original text. The goal behind translating is not restricted to producing some sort of literal works that seem like their sources. It entails taking into consideration other nonlinguistic elements to depict a much clearer image of the original. In other words, successful translation of a particular text necessitates conveying its denotative meanings along with its connotative ones; the text's whole aspects have to be dealt with as one compacted element. Bassnett, S. (1980) says, "Translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar; the process involves a whole set of extra-linguistic criteria also" (p.21).

The primary function of translation is to smoothen the communication between people belonging to different cultural and linguistic spheres. It has to serve as a means of introducing cultures and people's lifestyles to each other to create a bridge of understanding that brings the source and target reader together. According to Bahaa-Eddin, A. (2011), translation plays an

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important role in bridging the gaps between different cultures and nations. Based on this principle, it is extremely important to note here that successful text transfer has to call for more understanding and justice in knowledge production and rewriting, emerging mainly from the West. Accordingly, a number of intellectuals have written down their thoughts and ideas in theories to set the main ground rules for the process from their own perspectives. So much attention has been given to the language style, text categorization, conveyed messages, and the role translation is intended to achieve. Hence, some of the translation professional practitioners made criteria for a good translation in relation to previously mentioned elements. Translation has then been approached not only as a process (translating act) but as a product (produced text) as well.

In relation to translation as a process, the translator bases his/ her strategies on the nature of the selected text. Even-Zohar has raised the issue of the position of the material to be translated (1990, pp. 45– 52). He argues that any literary work is either “center” or “periphery”, and its translation is operated according to this categorization. For him, if the text is a sort of creative literature, a foreignization strategy has to be used, and the product is adequate. But if the text has some disadvantages within the system recipient, the translator has to adopt domestication, and the translation as a product is going to be inadequate. Other theorists also related the process of translation to the type of material to be rendered. Focusing on the highbrow genre of it, Berman insists on sticking to the text’s texture in translation as well as reflecting the foreign reality of source culture in the TT. Similarly, this idea is advocated by Venuti as he calls for an ethics of difference to retain the ST from the authority of the target culture. According to him, a foreignization strategy has to be adopted to privilege marginalized registers (Eastern literature). In this regard, dividing texts into genres needs to be seen in its broadest sense, and this certainly leads to thinking about readers as categories as well. Generally speaking, if this assumption is true, then translation methods and procedures of one text genre have to change over time since classifications of texts, in some contexts, are just social perceptions, and people’s opinions about things could change or be changed over time. As an example, literature that was banned in the past is now allowed, available in libraries, and everyone can read and translate it. That is why regardless of the original text’s category, methods and techniques of its translation need to be used to serve transparent and acceptable negotiation between the source text and the target reader. Hence, when translating literary works whose language involves linguistically unsuitable expression, translators have to assume the responsibility of producing acceptable versions of these works. Rationally speaking, what is acceptable for some authors in whatever setting would not necessarily be perceived similarly by even the source readers, let alone target readers in other spheres. Thus, words have to be carefully chosen when translating texts in a way that conveys meanings with great respect and justice. This idea leads us to the issue of selectivity in translation at various levels (selectivity in relation to the source text to be translated, as well as translation categories and strategies).

Via this point of view, translators are committed to being aware of the ongoing changes taking place gradually in translation studies as well as the totality of challenges relative to the process of selecting the appropriate sort of translation of a particular text. From this perspective, selecting the appropriate translation category for each genre of the source text is an integrated part of creating an adequate translation of that text. For instance, literary translation is viewed as an outstanding category of translation that provides more flavor to the original author’s style and creativity. Its symbolic, imaginative, and aesthetic language grants more and more qualities to the source work, which reinforce the importance of its messages and discourse. It communicates the information from the source to the target in a highly qualified linguistic style to be well-welcome in the recipient language and culture. Therefore, literary translation is of great importance, but as this type of translation requires a high level of language, translated texts would seem original, and target readers will not be aware of their source culture, identity, and embedded ideology. Consequently, in translation, cultural, political, and religious-bound terms have to be foreignized to keep the visibility of the source text in the final version of it. This foreignization method revives the original elements in the final version of it and hence makes the target reader aware of the source text. Then, it has to be an ethics of translation that a successful translator is the one who knows how to cope with the complete difficulties of translation to create transparent and formal versions of texts regardless of the classification of the source text, the chosen language level (simple or sophisticated), translation category, and procedures. In other words, politeness in the language use needs to be deemed an artistic tool of the translator that makes him/her distinctive, just as it is supposed to be for the author.

## 2. Difficulties in Arabic-English Translation

In relation to the transfer from Arabic into English and vice versa, this paper will tackle some problems that translators may face while decoding the original text and then codifying and producing its target version. Talking about problems in translation entails spotting light on the entire difficulties related to translation as an interlingual act in general, and as a process of moving a text from one code system into another that is totally different; from Arabic into English and vice versa. Generally speaking, translation problems are a set of obstacles that make a particular translation process difficult to achieve smoothly without using specific strategies or techniques that facilitate and make the source meanings and messages linguistically and culturally well codified in a significant, meaningful version in the target settings. Tackling this topic when translating Arabic texts into English gives rise to various issues that are mainly related to the fact that the two languages belong to completely different sign systems. Each one of them has distinguished characteristics from the other; for example, one is written from the left while the other is written from the right. In this sense, difficulties in translation can essentially be related to the manner in which the concerned languages are normally

used, grammar, style, and sound when translating particular literary texts. Accordingly, the following paragraphs reflect a number of the obstacles that can be faced while translating mainly from the Arabic language into English and even vice versa.

### **2.1. Linguistic problems:**

During the translation process, a variety of issues might appear to prevent the translator's capacity from achieving hasty high-quality target versions. These issues do not only depend on the linguistic aspect of languages but rather extend to other extra-linguistic ingredients of the source texts. Talking about translation nowadays means tackling all the relevant elements that are directly or indirectly affecting this interdisciplinary field of study. Given what has been tackled, translation, both as a process and a product, is theorized differently to come up with the necessary solutions to all its surrounding obstacles and shortcomings. In this sense, when translating certain texts from a particular language into another one that is completely different, the translator has to be well prepared to find the right ways to trespass all the problems that s/he may face throughout the journey of translating texts. For instance, some of the linguistic difficulties related to the Arabic-English translation are syntactic, semantic, stylistic, and phonologic, aside from other sorts of problems that are primarily posed by the cultural, political, and religious-bound terms along with the nature of the selected language of the translation process which wittingly or unwittingly used to serve as a vehicle of either or both the translator and author's ideologies especially that translation is not always an innocent activity.

#### **2.1.1. Difficulties in relation to syntax:**

English is an Indo-European language which makes it much closer to the entire languages spoken mainly in the European and American continents. While Arabic is a Semitic language spoken in North Africa and the Middle East. Due to this belonging to two distant language families, structural asymmetries come to the surface when translating from one of these two languages into the other. Hence, the translator has to be aware of the problems that occur at the structural level of the sentence owing to the dissimilarity of its elements' position.

##### **2.1.1.1. Differences at the level of word orders:**

1. Problems related to the type of sentences in Arabic and English.

1.1: In English, sentence structure is "subject+ verb+ object/ complement."

1.2: In Arabic, we have two structure types:

- ☑ When a sentence is nominal (it begins with a subject or noun), the structure is Subject ('al-mubtada' <sup>(المبتدأ)</sup> + Predicate (الخبر "alkhabar" which can be seen as a sort of adjective that is used to complete the sentence's sense).

**e.g.:** (مَحَمَّدٌ رَّسُولُ اللَّهِ) "Muḥammadun rasūlu 'al-lahi" (Muhammed; the messenger of Allah)

Subject+ verb+ object/ complement ("verb+ object/ complement" is a verbal sentence that plays the role of a predicate in this sort of nominal sentence):

**e.g.:** (مُحَمَّدٌ بَلَّغَ الرِّسَالَةَ) "Muḥammadun ballaḡa 'ar-risālata" (Muhammed verily conveyed the holy message).

**e.g.:** (الْعَارِفُ يَرْجُو اللَّهَ فَقَطْ) "al-'ārifu yarjū 'Allaha faqaṭ" (true knower seeks aid from Allah alone)

- ☑ When the sentence is verbal:

- a. Verb+ Subject+ Object/Complement: this sort of word order is used to create active sentences in Arabic due to the manifestation of the verb's doer (subject) within them in many ways. Owing to this subject's existence, these sentences are named "الْجُمْلَةُ الْمَنْبِيَّيَةُ لِلْمَعْلُومِ" 'al-jumlatu 'almabniyyatu lilma'lūmi (sentences in which the subject is known).

**e.g.:** "اِشْتَرَتْ أُمِّي ذَهَبًا" <sup>(اِشْتَرَتْ أُمِّي ذَهَبًا)</sup> which can be translated into

"my mother bought gold").

- b. Verb + Complement/Object: the two words create a special type of sentence, and its nomenclature in Arabic is "الْجُمْلَةُ الْمَنْبِيَّيَةُ لِلْمَجْهُولِ" <sup>(الْجُمْلَةُ الْمَنْبِيَّيَةُ لِلْمَجْهُولِ)</sup> "al-jumlatu 'al-mabniyyatu lilmajhūli" or passive sentence whose structure is made out of a verb (passive voice) and a compliment or object while the subject is omitted and kept unknown.

**e.g.,** "شَرِبْ مِثْلَ قَاسِئِغُوا لَهُ": this Quranic verse may be interpreted as "a similitude is coined, thus listen carefully to and take advantage of it to learn from" (carefully is added to give sense to the 'alfa' <sup>(الفاء)</sup> which emphasizes not only the required quick response to Allah's call for learning from the given an example but also the deep and attentive listening to the verse). The problem here is not only related to the word order issue but religious context also makes the interpretation a difficult task to achieve. To put it differently, conveying the exact meaning as in the original religious script can be an impossible task. That is why any attempt to translate the Holy Quran is just a sort of translator's personal interpretation of it but never the Quran itself.

Structurally speaking, as it is obviously illustrated above, English has only one form of a sentence, which is nominal, while Arabic is more flexible in this regard, and at least it has three-word order forms, which are VSC (verb, subject, complement), and VC (verb, complement) and without forgetting the SP (subject, predicate) form which has a vital use in the Arabic language composition

knowing that there exist cases in which this form can be reversed into PS for specific grammatical reasons. Going deeper in studying each category of these sentences would lead to huge subtypes and study cases which is probably going to be discussed in another article since the prior concern here is word order and not something else. Accordingly, conveying verbal sentences from Arabic into English is always escorted by some challenges. For instance, in the English translation of the following Arabic sentences " أَكَلْتُ الْفَاحِشَةَ فِي لَمَحَةِ الْبَصَرِ. " / " ukilati 'at-tufāḥatu fī lamḥi 'albaşri", and " غَادَرَ أَحْمَدُ الْبَيْتَ بِسُرْعَةٍ. " / "ḡādarati 'ash-shurṭatu 'almujrima", translators need to be aware of the problem of the differences between the two languages at the structural level. If we respect these sentences' structure when transferring them from their source language into their equivalent English versions, translations will be "left Ahmed the house quickly", "ate the apple in a jiffy", and "chased the police the criminal". This sort of translation shows that, in all cases, the rendering process does not make any sense, and this is not just because of the word-for-word translation but also because of the structural difference between the two languages. However, if we respect the syntactic rules of English, the translation would be: "Ahmed hastily left the house.", "the apple was rapidly eaten", and "the police chased the criminal." Hence, the entire three translated sentences are meaningful, which would have never been achieved unless the original language's structure had been broken.

### 2.1.1.2. Problems related to the descriptive Adjectives:

In English, it is indisputably known that descriptive adjectives normally precede nouns, but in Arabic, it is just the opposite. This difference between English and Arabic has an effect on the process of translation at the structural level of sentences. When an Arabic expression includes a description or descriptive adjectives in general, the translator has to respect the structure of the recipient language; otherwise, the target sentence will be meaningless. For example, the following chart illustrates Arabic expressions, their translation, and the position of the adjective in both languages:

Arabic expression	Transliteration	Translation
مَنْظَرٌ جَمِيلٌ	<i>mandharūn jamilun</i>	a <b>wonderful</b> view
سَمَاءٌ زَرْقَاءُ	<i>sama'ūn zarqa'ū</i>	a <b>blue</b> sky
وَصَلَتْ سَيَّارَةٌ قَدِيمَةٌ الطَّرَازِ	<i>waṣālat sayārātūn qādīmaṭū āṭirāzī</i>	an <b>old-fashioned</b> car arrived

Table 1: Position of Adjectives in Arabic sentences and in their English versions

### 2.1.1.3. Problems related to differences between English and Arabic at the level of tense:

Talking about tense means tackling verbs and how they are used to express a particular situation and context. As a matter of fact, there are only two primary tenses in the Arabic language: (الماضي), "past tense", and (المضارع), "the imperfect tense", aside from the imperative form of the verb (صيغة الأمر) which is deemed to be the third tense in the Arabic grammar. Linguistically, the past tense plays a crucial role in Arabic. For instance, masculine verbs in the previously said tense represent the original form of the entire verbs in Arabic, just like the infinitive in some Indo-European languages (e.g., French and English). As there is no direct future and present in Arabic grammar, there exist some terms or letters that indicate these tenses in sentences. For example, using the term (الآن) in texts marks the present tense while both the term "saufa" (سوف) (which means "will") and the letter "sa" (س) ("going to") attached to the Arabic verbs are used to express the future. However, due to the absence of progressive and perfective tenses in Arabic, translating such tenses into Arabic or extracting them from this language when translating texts into English would probably raise problems at the syntactic level. The following notable Arabic expressions are always translated into English using progressive and perfective tenses.

#### 1. Progressive tense:

It is true that progressive tenses are not part of grammar in Arabic, as previously mentioned, but a number of this language's expressions can be translated into English using these tenses. These Arabic expressions normally include particular terms that give the sense of perfective in translation. For example, particles such as (لا يزال) laa-ya-zaa-lu or (ما زال) maa-zaa-la) "still" when they are followed by the imperfect tense in Arabic, sentences in which they are inserted are rendered into the present progressive tense in English. This is because the previous Arabic words emphasize the continuity of the action in the present, which gives the same sense, just like the present continuous tense that is normally used elsewhere in an English text. Similarly, as in the aforementioned method according to which present continuous is formed in English, past continuous is also used to translate sentences that include one of the attached wordings, "في تلك اللحظة", "في تلك الأثناء", "هنالك", "انذاك", (or any other expression of time ظرف زمان that refers to the past in the source texts) and they are typically sentences that are formulated according to the following model in the Arabic language: "ظرف زمان + كان + لازال + فعل في المضارع". They can also be sentences that begin with "كان" / "Kaana" (to be) along with one of the previous expressions of time, such as "انذاك" (at that moment) and others, followed by the imperfective. Consequently, since progressive tenses represent one of the core elements of English grammar, which may pose problems at the structural level during the Arabic-English translation process, translators are committed to bearing in mind the previously mentioned terms and formulas when looking for the equivalence in English of the source Arabic sentences. In brief, even if progressive tense does not exist in Arabic, there are some words and expressions in this language whose existence in sentences creates the meaning of progressive



	Case 6:	<ul style="list-style-type: none"> <li>-At that moment, " آنذاك " (or any other expression of time ظرف زمان) with kaana along with already "qad" in sentences.</li> </ul>
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Table 2: Some cases in which Arabic expressions are translated into the perfective tense in English

**Examples:**

1. كُنْتُ قَدْ غَادَرْتُ الْمَكَانَ "kuntu qad gādaratu 'almakāna"/ I had already left the place.
2. كَانَتْ قَدْ مَشَتْ طَوِيلًا حِينَ وَصَلَ الرَّجُلُ "kānat qad mashat ṭawīlan hīna waṣala 'ar-rajlu"/She had been walking for a long when the man arrived.
3. كُنْتُ آنَذَاكَ قَدْ دَهَبْتُ وَفِي طَرِيقِي إِلَى الْبَيْتِ "kuntu 'ānaḏāka qad ḏahabtu wafī ṭarīqī ilā albaytī" / At that moment, I had left walking on my way back home.
4. ظَلَّ الرَّجُلُ يَعْمَلُ حَتَّى غَرَبَتْ شَمْسُ ذَلِكَ الْيَوْمِ "dhalla 'ar-rajuli ya' malu ḥattā ḡarabat shamsu ḏalika 'alyawmi" /That day, the man had been working till the sunset.
5. ظَلَّ يُرَاقِبُنِي حَتَّى وَصُولِكَ الْآنَ "dhalla yurāqibunī ḥattā wuṣūlika 'al' āna"/ He kept tabs on me till you have arrived or he has been watching me until your arrival.
6. لَقَدْ كَانَ يُحَارِبُ كَعَادَتِهِ "laqad kāna yuḥāribu ka 'ādatihī"/ he had been fighting as usual
7. يَكُونُ قَدْ خَطَى الطَّرِيقَ الصَّحِيحَ إِذَا سَافَرَ بَعِيدًا "yakūnu qad khaṭa 'aṭ-ṭarīqa 'as-saḥīḥa iḏā sāfara ba'īdan"/ If he had traveled far, he must have done the right decision
8. لَا زَالَ هُنَاكَ أَمَلٌ فَأَنْتَ لَمْ تَمُتْ بَعْدُ "lā zālā hunāka amalun fa'anta lam tamut ba'du"/ It is never too late to mend, you have not died yet!
9. لَمْ تُرَدِّ بَعْدُ عَلَى رِسَالَتِ أَخِي "lam tarud ba'du alā rasā'ili ukhtuka"/ you have not yet answered back your sister's messages.
10. لَوْ لَمْ أَكُنْ مَرِيضًا لَدَهَبْتُ مَعَكُمْ إِلَى الْحَفْلَةِ "law lam akun marīḏan laḏahabatu mu'akum lilḥaflati" / if I were not sick, I would escort you into the party.
11. لَوْ لَمْ أَكُنْ مَرِيضًا آنَذَاكَ لَكُنْتُ دَهَبْتُ مَعَكُمْ إِلَى الْحَفْلَةِ "law lam akun marīḏan 'ānaḏāka lakuntu ḏahabatu mu'akum lilḥaflati" / if I had not been sick, I would have escorted you into the party.
12. هَلْ وَجَدْتَ مَا تَبَحَّثُ عَنْهُ أَمْ لَيْسَ بَعْدُ؟ "hal wajadta mā tabḥaṭu 'anhu 'am laysa bi'du/ Have you found what you have been looking for or not yet? In fact, this sort of question can be turned into past perfective when the Arabic source question includes "kaana qad/to be already".

**2.1.1.4. Gender and number problems related to the Arabic- English translation**

Talking about differences in accordance with rules of expressing **gender and number** in both Arabic and English is also another syntactic issue that necessitates being tackled carefully in translation. In the English language, there is no grammatical gender as in Arabic. Therefore, Arabic-English translation requires some sort of additions to explain this issue in an attempt to make things well clarified to the target English reader. It is up to the translator to decide on which strategy to use, but, in most cases, clarification is needed either by writing an explanation at the bottom of the page or adding it directly within the translation. For example, rendering job titles gives rise to the issue of linguistic patriarchy in rewriting and translating, and hence habitually feminine jobs become invisible, particularly in English. The job title *طبيبة* (tabiibah), which refers to a female, is rendered in English as 'a doctor' and it is just the same translation of the Arabic term "طبيب" which refers to a male. The English target reader will not figure out whether the word refers to a female or male profession, especially if there is no direct indication in the text that would probably make it clear such as a personal pronoun and so forth. That is why a translator can rely on **the footnotes** whenever s/he comes across an Arabic gendered term by giving some explanations to clarify it (e.g., "This is a gendered term, and it means that the job is assigned to a female in the original Arabic text but it has no equivalent feminine meaning in the target English text"). S/he can also use this addition differently in the same text directly, and the previous example becomes 'a female doctor' instead of the word 'doctor'. Furthermore, another strategy can also be used to solve the problem relative to translating gendered words, and this strategy relies on adding "e" to the job title (as it is the case with French; for instance, female doctor and professor when used in this language, they are expressed as follows: "professeure/الاستاذة docteure/الدكتورة" and though "une femme professeur" and "doctoresse" are also commonly used, many people are still not aware of such expressions and they habitually use "professeur" or "docteur" for both females and males). Adding "e" is then used to mark the feminine designation of the word by making it different from "the word of man", as they used to name it in gender studies.

In the same regard, it might be argued that females are marginalized in some linguistic contexts. As a solution for that, plenty of genderless words can be used instead of gendered terms without creating any bias towards males or females. The latter strategy is labeled "neutralization", according to which words like "one, person, someone or other .... etc." are used rather than one single-sex pronoun. Thus, avoiding words and sentences that unnecessarily express gender is the basis of the neutralization strategy; avoiding pronouns that identify male bias as instead of "each traveller is supposed to have his bag with him on the train", it is preferable to use the gender-neutral expression "there will probably be bags with whoever travels by train." However, one needs

to underline that this linguistic issue can be trespassed through justice and mutual respect, which legal texts are supposed to reflect and neutralization has to turn both sexes visible in texts, but not the opposite. The aim then becomes to create linguistic balance, especially in the latter genre of texts, regarding the representation of males and females. Hence, the previous example should be expressed as "each traveler is supposed to have his or her bag with him/her on the train." Avoiding the misuse of language, which creates a sort of gender distinction during the process of translating Arabic texts, particularly when it comes to talking about science or human life development, is of great importance in the realm of translation. For instance, translating the following sentence:

"قديماً، لم يكن الإنسان مُحضَراً، أما الآن فقد تغيّرت الحياة كثيراً" into "early man was not civilized but now life has tremendously changed" implies that females were not part of human society in the past and this translation is biased towards men which is not the case in the Arabic version. This is why it would be better if the following sentence is used instead "Early human being was not civilized as s/he is nowadays since lifestyle has enormously improved." So, taking into consideration the context and the issue of translation is essential to create the entire image of the original message in the target language with more justice and equality.

In addition to the aforesaid issue, translators may face other problems when translating from Arabic into English. How the plural is constructed in Arabic is totally different from the way it is formulated in English. It is not about adding an "s" to a singular word as in English, but the rule requires being knowledgeable in Arabic. Plural words in this language create structural change in the form of their singulars and vary widely from feminine to masculine nouns. Feminine names are marked by certain endings that clearly display their gender. These noun endings are mainly "ة" *taa' lmarbutah*, and "اء" *alif hamza* or "ى" *alif maqsoora* in some rare cases, as the following examples successively demonstrate:

In Arabic: Maghribiyyatun مغربية	English translation: a Moroccan female
In Arabic: Sama'un سماء	English translation: the sky
In Arabic: Athoha الضحى	English translation: forenoon or mid-morning

More importantly, even when it comes to the plural of these nouns, their feminine form is preserved and distinguished from the masculine one. Consequently, through the plural's existence in Arabic sentences, readers can effortlessly figure out whether the expression refers to women or men, which is not the case in English. In the latter language, feminine nouns are invisible, and readers would not quickly conclude the gender from only one particular sentence or any short excerpt, while, in Arabic, even verbs express gender, and any ordinary person can notice it without any need for the subject or predicate. Likewise, adjectives and pronouns inflect according to the nature of the noun. For example, the following demonstrative pronoun "هنا" is used to make reference to a male while "هذه" refers to a female but both of them have the same English equivalent, which is "this". Hence, in Arabic, words often have an obviously guessable gender.

Similar issues are raised when it comes to translating numbers. In the Arabic language, there are three types of nouns in association with numbers; singular, plural, and dual. The latter does not exist in the English language and is considered plural. Hence, when translating "taalibun طَالِب", "taalibaani طَالِبَان", and "tollaabun طُلَّاب" into their English equivalents, they are articulated as "a student", "two students( adding the word "two" is mandatory to show that is not more)", and "students." That is to say, the word "two" is necessary for the translation of the second Arabic term unless there will be no difference between it and the third one. Besides, without mentioning the number "two", this sort of translation will seem a kind of repetition that is pointless in this context.

## **2.2. The Semantic Problems:**

This category of problems is related to the meanings of words and sentences as being the main components of texts. In some cases, when decoding a particular text and rendering it from its first language into another, we come across some words that are ambiguous, and it is really hard to understand the expressions in which they are used to give them the exact and direct meanings in the receptor language. Certainly, what is meant here is the problem referred to by the words that do not exist in standard lexicons and dictionaries. Translators, in this context, have to go beyond the ordinary method of translation to create an adequate version of the original text with great awareness of the semantic issues that surround the conveying process.

### **2.2.1. Semantic Ambiguity**

Translating texts, which include polysemous, synonymous, and metaphorical words, normally poses multiple issues that are related to semantic ambiguity. For instance, when one word has multiple equivalent meanings in the target language, it is really difficult sometimes to make the right choice on the suitable term that is going to be used in a particular context. One has to be aware of this issue as polysemous words can be mistaken for monosemous ones because sometimes one meaning of a particular word is by mistake assigned to it throughout the entire literary work without any consideration of the context. Among the common examples in Arabic, translators may come across the verb "صاب" or "asaaba", which has different meanings such as "shut down", "doing the right thing", or even other English significations like "catch" and so on. The same is true for the following adjective

"جميل" or "jamiil", which means "beautiful", "handsome", "good", or "nice", depending on whether the descriptive adjective that is used in the text refers to the appearance, human nature, or an inanimate thing. Thus, polysemous words have various significations in English according to the context and the element that is meant to be described. For example:

In Arabic: لَقَدْ أَصَابَ أَحْمَدُ فِي قَرَارِهِ "laqad asaaba Aḥmadun fī qarārihi"

English translation: Ahmed has made the correct decision

In Arabic: لَقَدْ أَصَابَ أَحْمَدُ الطَّائِرَ فِي جَنَاحِهِ "laqad asaaba Aḥmadu 'attaa'ira fī janaaḥihi"

English: Ahmed has shot the bird in the wing/ the bird was shot in the wing

In Arabic: خَطَّطَ لِكَاسِرٍ جَنَاحَهُ قَبْلَ اخْذِهِ إِلَى السِّجْنِ "khattata likasri janāḥihi qabla akhdihi ilā assijni"

English translation: he planned to flank him before taking him into the prison.

In Arabic: كَسَّرَ حَاسُوبَهُ بِعَصَبِيَّةٍ "kassar ḥaasūbahu bi'asabiyyatin"

English translation: Out of nervousity, he agitated and broke his computer.

In Arabic: الْجَوُّ جَمِيلٌ الْيَوْمَ "al-jawu jamīlun 'alyawma"

English translation: the weather is nice, or it is beautiful today.

In Arabic: الرَّجُلُ جَمِيلٌ الطَّبَاعِ "ar-rajulu jamīlu 'aṭṭibā'i"

English translation: He is a man of good manners.

In Arabic: الْوَلَدُ جَمِيلٌ "al-waladu jamīlun"

English translation: He is a handsome boy, or he is a good-looking boy.

On the other hand, synonymous words can also pose some problems in relation to the range of closeness between the words sharing the same meanings in the same language and the effect of their appropriate selection in a particular context. In relation to semantic problems, collocations, for being expressions composed of words that go consistently together in various literary works and settings, can present serious challenges to the translator who is not well-versed in the habitual co-occurrence of these terms. For instance, ثَاقِبُ الْفِكْرِ (thaaqibū 'alfikri), which means perspicacious. Here, two Arabic words are converted into one word in English. However, when the words are used separately, each one of them owns a particular meaning; the word ثَاقِب (thaaqibū) has many meanings that are uprooted from the verb (yathqubo) يَثْقِب (thaqaba) which is in English "to pierce", "to drill", "to perforate" and so on. While the Arabic term الْفِكْر means thought in English, and if we translate the above-mentioned collocation into English literally, we will come to something like "to pierce the thought, to drill the thought, or to perforate the thought, etc." which in fact does not make sense except in case the translator is aware of the colloquial meaning of the expression and uses its exact connotative equivalent in the target language regardless of its denotative one.

### 2.2.2. Idioms, proverbs, or sayings:

**Idioms, proverbs, or sayings** are groups of words that are used in given sentences whose meanings are not directly extracted and translated. The intended meaning, in this regard, has nothing to do with the literal meanings of the expressions to be translated. They are very symbolic and have particular linguistic, ideological, and cultural connotations. They are exclusively understandable and common to certain populations, which makes them figurative features of certain linguistic and cultural settings. For example, in Morocco, many connotative sayings are used to describe particular social situations:

الْمَنَازِلَةُ كَبِيرَةٌ وَالْمَيِّتُ فَارٌ "gnāzata kabīratun wālmayyitu fār" (the funeral is a huge one, and the dead is a mere mouse). This expression is commonly said in Morocco to refer to the situation when big problems are driven by people relying on trivial reasons to justify their position and overreaction. It does not really make sense when rendering the expression into English to focus on literal meaning without giving more attention to the cultural context along with the symbolic messages it aims to achieve. That is to say, the translator has to be acquainted with the idiomatic expressions that are common within the target reader's environment, and linguistic skills are not enough in such cases. Denotative meanings are insufficient to create a meaningful idea that the original speaker intended to convey behind using the idiom or whatever figurative expression.

It is somehow a must to tackle the entire linguistic problems that a translator may come across while translating a particular literary work from its source language into the receptor one; however, once it comes to the languages that largely vary, especially in terms



of belongings, some sort of issues supposed to be dropped. To put it differently, since the problems that are dealt with, in this piece of writing are related to the Arabic- English process of rendering, many other unreliable issues are ruled out. For example, talking about the issue of false friends is unnecessary since the two languages belong to distant language families or code systems. However, when it comes to translation from and into Indo-European languages, it is an essential element to be underlined for being part and parcel of the general linguistic concerns in translation studies. For instance, among the English French false friends, multiple words can be discussed in this regard, such as "actuel" and "actual", "attend" and "attendre", "coin", "pain", and other words whose spelling is the same in both languages. Certainly, there is a huge number of terms; though they are somehow similar at the level of spelling, they have different meanings. In this sense, the term "actuel" means "current" in French while "actual" often emphasizes something that is real or factual in English; the same thing also in the case of the term "attendre", which means "to wait" not "being present" or "showing up" as the word "attend" means in English, "coin" whose French meaning is "corner" not "currency" as it means in English, "pain" which means "bread" but not its English meaning "sufferance and soreness" .... etc. Thus, tackling this issue in translation helps widely to understand the meaning differences between the previously mentioned languages to avoid using these terms interchangeably, especially by people who commonly borrow these terms from the French language into English without being aware of their shifting meanings.

To sum up this part, translation is not a simple act through which the translator conveys literal meanings of words in the source text into the target language; it is a very complicated operation that requires special skills to be appropriately done. As mentioned before, throughout the journey of codifying or moving a particular source text from one language into another, multiple issues come to the surface, and only by adopting the necessary techniques these problematic situations may be resolved. In this sense, when there is some sort of ambiguity concerning the translation of a particular text, the **paraphrase** is used as a method to explain unclear terms or expressions either within the text itself or in footnotes. This strategy is mainly adopted when it comes to the translation of cultural or religious texts to make ambiguous terms or expressions understandable in the target language. For example, the Arabic religious word *الْعُمْرَة* ('al-'umrah, which literally means visiting a populated place) without explaining its religious connotation, its transliteration is not going to be well understood by nonnative speakers. Thus, when the term is transliterated, and an explanation (paraphrase) is added at the bottom of the page, the word is paraphrased as "a sacred journey of Muslims into Makkah mainly during the fasting month", and hence it makes sense though more explanations have to be provided to clarify the entire religious words previously mentioned; Makkah and fasting month (Ramadan). In the same context, colloquial expressions that pose linguistic problems can be translated easily by adopting the **naturalization** strategy when translators convert the expression into the one that is commonly used in the target language. For example, in the following table, some expressions that are commonly used as colloquial in the Arabic language can be translated into their natural equivalent terms in English as it is illustrated below:

Arabic expression	Transliteration	Its naturalized translation
الْجَوُّ كَثِيبٌ الْيَوْمَ	'al-jawwu ka' iybun 'alyawma	It is cloudy or gloomy today
الْتَرَمَّ الصَّمْتُ	il-tazama 'assammmta	He remained silent/ speechless
غَضَّ الْبَصَرَ	ḡadhaa 'albassara	He turned a blind eye (idiomatic) He lowered his gaze after the first glance (Islamic context)

Table 3: Some colloquial Arabic expressions and their English translation

However, one may notice that even when a translator naturalizes certain expressions (or even normalizes them) to let the information get across smoothly and clearly, some of these expressions are deeply rooted in their local cultural spheres to the extent of losing their core meanings when they are naturalized, normalized or adapted in the target language. The example "غَضَّ الْبَصَرَ" is a pure religious utterance that is tied to strong instructions of the Islamic faith, and only through the second translation the entire sense of the original can be conveyed. This is because the first translation of it means "to ignore or to show careless," while the original does mean to avoid keeping an eye-contact when females and males prohibited from intermarriage come across one another, even in discussions, but the attentiveness and careful listening eventually become a necessary requirement of this context. However, it is just the opposite in English; when a person does not keep the eye-contact means that s/he is not interested in the speaker's speech which is, in fact, not the case in this Arabic example. Consequently, the first translation can be fully correct when the term "النظر" is used instead of "البصر", and the source expression becomes "غَضَّ النَّظَرَ" which really makes sense because it has exactly the same meaning in its source milieu just as the first translation depicts. The previously mentioned example proves beyond doubt that knowing languages as a mediator is not always enough to negotiate appropriately particular literary works between two cultures. Generally speaking, translators have to bear in mind not only the cultural but also the religious dimension of translation, otherwise translated texts (mainly religious genres of them) will lead to more misunderstandings and religious shift meanings, which probably give birth to additional ideologies and sub-religions whose followers may claim to be original but in fact have nothing to do with that. Too much energy is needed to translate, but great responsibility is required as well, and it has to be a must in the process of rendition, particularly in some sort of texts. Besides, even when translators study culture, they have

to understand the core differences between social and religious culture, between what is invented or falsified and what is original, which is an issue that is going to be tackled in another article. This is because overlooking such elements will perpetuate a huge portion of translation problems, and texts will continue traveling to other languages according to certain interests and ideologies, or even unwittingly; wrong interpretations may be produced.

### **2.3. Stylistic problems related to Arabic- English translation:**

In the past, at the very beginning of translation studies, the focus in translation was on linguistic problems rather than the new issues that have recently been raised in relation to the stylistic and many other translation studies' notions. Hence, the original author's style is also considered a translation key element and an important part of meanings. Consequently, many studies have been tackled and shown that style can present serious obstacles during the process of translation. For instance, when it comes to the translation from Arabic as a source language into English as a target language, redundancy, clichés as well as phonological elements have problematic implications for the translation process. In this context, there exist numerous other elements that can pose problems at the stylistic level of translation aside from the already mentioned ones.

#### **1. Redundancy and clichés**

Using multiple synonyms to describe a particular issue is an important stylistic feature of the Arabic language, which might be the case in other linguistic codes as well. The issue of redundancy is deeply rooted in the culture of all languages, and it is realized in the process of translation. This can be seen when translation occurs between languages that differ greatly in culture, language systems norms, traditions, etc. (Lubab, 2019). This is why, in the Arabic-English translation, a translator has to be aware that unnecessary words spoil the translation when they are overly and consistently used. That is to say, duplicating words during the translation process does not usually add something new to the text, even though they are used in the source text. They may not achieve in the target text the intended stylistic aim as significantly important as in the original. However, they should not be dropped from the source text as they may be used to achieve a particular purpose. It has to be seen as a particular feature that fulfills the diverse requirement of one language and not necessarily of another.

#### **2. Clichés**

In relation to the discussed issue, using some statements that intend to create a sort of comparison can also pose some kind of problems during the translation process. E.g., the Arabic sentence "تَتَصَرَّفُ كَأَلْفَعَى" "tataṣarrufa kal-'af'ā" whose literal translation could be "she acts like a snake" which does not really make sense as the connotative meaning is missing. As the expression shows that the described female has extremely bad attributes to the extent that she acts in a way that makes her look poisonous, just like a viper. Hence, the suitable translation would probably be "her impertinent behaviors prove that she is potentially dangerous." One would notice that rewording the source expression necessitates a longer sentence in the target text. Since the conveyed information will not be well-rendered unless both the connotative and denotative meanings are expressed, the English translation is longer than the original. In relation to this issue, Baker argues in her work *Towards a Methodology for Investigating the Style of a Literary Translation*, in which she investigated the sentence length, that English novels are characterized by longer sentences compared to Arabic ones. Hence, a simple translation of an ordinary Arabic text requires longer equivalent English sentences, let alone rendering the discussed stylistic issue, especially in the case of literary translation. Therefore, clichés are also a sort of problem that the translator has to be aware of as they are common in Arabic texts.

### **2.4. Phonological problems**

Phonological problems are kind of obstacles that are related to the sounds and tones of certain words and expressions in the original text. These problems occur when the translator ignores the importance of sound in creating the meanings as well as the purposeful messages behind using them in a particular context, especially in poetic texts that are written in an ornate style resembling the one of poetry. The issue of texts' phonology comes to the fore once the form becomes part and parcel of the content. Hence, translating the latter cannot be suitably done without conveying the related components as one compacted element. A number of theorists and professional translators have dealt with this matter and approached translation in many ways. It becomes more obvious in the rendition of poetry, where a translator has to preserve the form and the tone of the texts (verses rhyme when transferring them into their linguistic and cultural new environment). The clearest manifestation of phonological features occurs in poetry (e.g., alliteration, rhyme, meter, paralleled repetition, etc.), where defamiliarization and the creation of new paradigms are embodied in such features (Fowley, 1984, p. 218). In this regard, it is not an easy task for translators to preserve the aforesaid elements of a particular source text when translating it into another language that is totally different from the source one, as is the case in the rendition from Arabic into English. This sort of translation is very complicated and requires special techniques along with excellent linguistic knowledge and competence.

### **2.5. Other problems relative to language usage along with their solutions**

When dealing with Language, one has to take into account its cultural, religious, and political aspects. These are the translation studies' primary concerns of today, and translation is tackled as both a process and a product. Hence, it is seen by numerous professional practitioners as not only an interlingual reaction between the source and the target language but also a cross-cultural

communication that serves to create a bridge between cultures and different distant environments. Translators have to be careful when dealing with texts as they are not mere linguistic messages of the original authors to the world around them, but rather they are vehicles of ideology and culture as well. This language feature made a number of theorists call for the foreignization method to keep some of the foreignness of the foreign texts visible in the final version of it. It is a way to engage the target reader in an intercultural process of reaction with other people from different cultural settings. When s/he comes across a foreign item, s/he will understand that it is not a native literary product, and s/he will try to engage in the process of discovering the similarities and differences between his/her local culture and the newcomer.

Rendering terms that are culturally bound into their equivalents in the target sign system is not an easy task owing to the differences between the source and target language at the cultural background level. This variation is a normal phenomenon that takes place in all societies, and this is what creates that sort of harmony among nations across the world. Without this, the globe would seem as painted with one unique color. Codifying items between distant cultural settings brings to the surface numerous problems, as it is reported by a number of theorists. In this sense, culture is reported as a source of translation difficulties, and this is because "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964, p.130). Normally culture-specific terms have local significations, and for this reason, some translators render them into their target language substitute because providing direct literal sense is not always acceptable. This kind of translation makes sense in some cases when naturalization is used to fulfill the core purpose of translation, which is mutual understanding and successful cross-cultural communication. In the Arabic- English translation, as a simple example, the following Arabic greeting "مَسَاءُ الْخَيْرِ" (massa'u 'alkhiri) is rendered into its English substitute "good night" whose meaning in Arabic is "لَيْلَةُ جَيِّدَةٍ" "laylatun jayyidatun" though this meaning has nothing to do with greetings in the Arabic local culture. The point here is to show that substituting cultural realities would probably lead not only to the loss of a part of the original meanings but also, in some cases, to the suppression of the original cultural specificities. That is to say, when the aim is to get the information clearly across without any attempt to localize the foreign text in the target milieu, using adaptation or naturalization is an acceptable task. While in other contexts, there exist certain local items whose English equivalents do not exist, and adopting the previously mentioned strategies is a sort of violating the original specificities as well as the characteristics of the source culture. The point here is to show beyond doubt that it is not an ethical act to just substitute cultural elements of SL with others of TL randomly without any consideration of the differences that are deeply rooted in the social, cultural, and even religious settings of the source languages. For example, the birthday of the prophet Mohammed (peace and prayer be upon him) "عِيدُ الْمَوْلِدِ الْكَتُبَوِيِّ" " ' īydu 'almawliḍi 'annabawīyyi" needs to be kept in the translation and not substituted with Christmas in English as the two expressions refer to different events and each of which has a special and local cultural meaning. Surely, the same thing when it comes to the translation of Christmas "عِيدُ الْفِصْحِ" " ' iidu 'al-fishi" from English into Arabic; it has to be kept for being part of the original English culture and text.

Generally speaking, a translation process has to operate according to certain rules and ethics to fulfill its noble objective, which is creating interlingual and cross-cultural communication between people from different religious, cultural, and political backgrounds and settings without any bias. A literal translation is not a good translator's job, and even, sometimes, naturalization or using domestication strategy makes the final version seems original in the receptor milieu, especially when the author is very fluent in the target language and uses a high-level of it which does not only violate the original's distinctions but also turns the target reader liable to implicit ideological messages embedded in the translation regardless whether they are author's original ideas or a translator's manipulation. This is the reason why translation is approached as an act that serves particular interests and ideologies, just as writing does in some cases. It is seen as a cultural and ideological rewriting of the source text wherein translators recreate their own versions. Translations are ideological in nature and are manipulations of texts as well as readers (Lefèvre, 2017). To put it differently, translation is viewed as a form of manipulation of the original works to extract and create other versions that fit the translator's interests along with the spirit of the original.

Consequently, some theorists call for the ethics of difference in translation to keep the original identity of the text visible in its final version. Berman says, "took 'liberties' with the source texts, so "recreating freely" a work and not implementing a translator's task, neglecting "the fundamental contract which links a translation to its original" (1984, p.118). It is somehow obvious that western theories of translation are "ethnocentric"; they do not allow respecting the richness of original texts (texts from the East) as they are beneficial just in one direction. To put it differently, they are developed to serve the Self's ideological interests. They are used to justify the way Eurocentric knowledge is produced and Eastern texts are rewritten. This is the reason why translation is a means of colonialization, if not an aspect of it, the cultural one. This is why Berman calls for an ethics of centrifugal instead of ethnocentric translation, insisting that professional practitioners have to strive for the foreignness of the ST to remain visible in its TT version. Thus, the main idea is to foreground the source text's differences regardless of whatever its origin is, and this is because it is only through this method a translator can involve in more equality and justice. Hence, foreignization is an important strategy to solve the entire ideological and linguistic problems related to culturally bound terms and religious ones as well. To rephrase it, previously mentioned items have to be kept and carefully translated for being one of the core elements of the text. In most cases, cultural and religious words should be transliterated and explained in footnotes at the bottom of the page. This technique of translation,

in fact, helps to create a transparent version of the source work as it makes the translator's role obvious in turning the recipient reader aware of the original culture's visibility.

As a result, in random manners of translating texts, tremendous expressions are likely to lose their original meanings if the focus is on their denotative meanings with indifference to the embedded cultural, religious, and political discourse that constructs the original text. Besides, the language level used in the translation process can also produce some difficulties for the target reader, who is supposed to be taken into consideration. For instance, using very sophisticated language to translate for children can create useless works that are above the recipient readers' mental capacities. Even simple language, which is used to translate for intellectual people, would probably seem pointless, especially when it comes to the translation of literary texts. It is so important to point out that, in the latter situation, literary translation is an excellent choice through which a translator may introduce his/her material in a well-depicted image of the original.

Another important element that has to be tackled is related to rendering certain passages that may contain offensive expressions which are probably not acceptable in either or both cultures; target culture and source culture. These elements represent only the author's expressions and style, and the translator is supposed to deal with them according to what s/he sees as linguistically and culturally suitable and acceptable. More importantly, swear words need to be one of the most selected elements that make a particular text be classified as low-brow text apart from its form and language style. As some literary works may include this category of terms, translators have to deal with the passages or paragraphs in which they are inserted very carefully and separately from the rest of the work. In this concern, some strategies are developed to appropriately solve this problem when translating texts containing swearwords. These strategies are three, and they can be put into effect according to the translator's choice as well as the intended readers' category. For instance, when translating mostly for children and conservative societies, **censorship** (which is ordinarily known as omission or deletion) should be adopted to refrain in translation from producing offensive and unacceptable products that are not suitable for the previous category of readers. In all cases, this strategy becomes a must when it comes to translation for children. Generally speaking, in the translated texts for children, especially in relation to the literary category of translation, language has to be well-selected and easy to be understood. One of the essential duties of the translator is to be responsible toward the target readers, and this responsibility urges him/her to use the language that conveys the messages in a manner that is socially, linguistically, and culturally adequate.

Two other strategies can also be used to translate texts that include swear words when it comes to translating for adults. These strategies may seem similar, but in fact, they are slightly different in relation to the adherence to the original text. The first strategy is **substitution**, according to which the offensive words are substituted with some other words in the receptor language and though this method probably distorts the meanings, it is still an adequate one to be used. The second strategy is **euphemism**; according to which inadequate expressions or, to put it differently, swearwords are replaced by other expressions that are acceptable to the entire sorts of readers. Correspondingly, in whatever rendition of a particular source text, translators are supposed to paraphrase the expressions in a way that creates acceptable meaningful sentences that correctly reflect the local aspects of the source text and take into consideration the issue of politeness towards the receiving sphere's readers. That is to say, regardless of the nature of the author's language in relation to the discussed issue; translation has to fit the positive expectations of the entire partners - translator, author, and target reader- involved in the process of translation as a cross-cultural communication that attempts to create an in-between space of mutual respect and understanding.

### 3. Conclusion:

Although it has multiple roles, translation's utmost purpose is serving as a means of understanding and introducing cultural elements of a source text into the target reader in the receptor society. In an adequate translation, source texts' messages and ideas are transferred in a way that creates meaningful expressions in the target language without any sort of bias. Accordingly, the choice of language style that the translator makes, as well as translation theories and strategies s/he uses, tremendously help in paving the way for the author's intended messages to be well received in their new sphere by the target reader. In translating literary works, for instance, figurative and stylistic, language plays a vital role in rewriting the source text into a well-organized and meaningful masterpiece that not only reflects the original's messages and style but also adds some flavor to it. Hence, too much attention needs to be paid to the target readers' categories and expectations when selecting the nature and style of language to be used in the translation process. For example, using a highly sophisticated level of language to translate for children or even utilizing a simple one to translate for adults, especially when it comes to the literary genre of translation that requires a figurative and symbolic style of languages, is more likely to raise multiple problems and the translated version will certainly be useless and purposeless. Besides, various issues may probably come to the surface, particularly in relation to cultural, political, religious, and linguistic differences between the source and target settings which need to be taken into consideration during the process of translation. In this sense, to trespass the aforementioned obstacles, translators have to adopt adequate strategies depending on the case of translation. In other words, depending on the genre of the source text, the categorization of the target reader, the differences between the source and the target milieu, along with the type of translation. In addition, one has to bear in mind that there are some words or expressions whose meanings vary largely depending on the context and the point behind the text to be

translated. Successful translators should not be passive mediators. They must receive and perceive the text with a positively critical and open ideology to everyone, both target and source readers, along with the writer of the text. That is to say, they have to translate with great respect and responsibility to create a transparent version of the original through which everyone's attitudes can be logically and obviously exposed and revealed.

#### **4. Limitations and Suggestions for Further Research**

Investigating deeply the topic at hand relative to Arabic-to-English translation is not an easy task to accomplish in one article. In fact, this study has encountered numerous challenges due to the profound linguistic and cultural differences between the two languages. These differences cannot be covered all at once but rather necessitate being divided into multiple studies. One of the previously noted differences is the intricate cultural nuances embedded in literary works, making it challenging to perfectly express the massive number of them that are normally incorporated in Arabic to the target English-speaking reader. In this sense, context-dependent sentences and idioms in Arabic texts rarely have an English equivalence, which may engender the problem of misinterpretation or lack of intended meaning in the translation. Additionally, other differences, as previously tackled throughout this study, between Arabic and English might pose the problem of difficulty in maintaining the essence, flow, and elegance of the original in the final version of it. Besides, another important thing that needs to be tackled with regard to morals and ethics is the subjective nature of rendition, which opens room for various sorts of interpretations. This issue can indeed be present in the entire text transference process regardless of the source and target languages, but it can profoundly affect the meaning, quality, and aim of translated works. For this reason, translators have not only to take into consideration these aforesaid issues while translating, but they are also supposed to engage in more comparative studies of Arabic and English to find effective solutions in the field of translation studies.

#### **Abbreviations:**

TT: Target text

ST: Source text

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